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ABSTRACT

This program consists of three components. The Learning Through Piano component is an innovative program of group piano instruction for elementary children. Music for Little People is designed to assist the self-contained classroom teacher in planning and implementing comprehensive music experiences for primary children. The Success Through Strings component is an adaptation of the philosophy and techniques of Shinichi Suzuki in a program of individual and group string instrument instruction. The selection and design of instructional goals, objectives and learning activities for the programs stem from the knowledge of how children learn. An important dimension of the programs is to provide an ideal setting for students to explore and develop appreciation for cultural pluralism as it is reflected in both folk and composed music. During the eight years of program development, evaluation studies indicated both musical and nonmusical growth of the students in the program. Studies indicated that the musical achievement of Title I children in the piano and string programs was significantly higher than that of non Title I students in the traditional program. In the Music for Little People program, kindergarten extended pilot test data for 1975-76 indicates that 80% of the children met 100% of the objectives. For three consecutive years, Title I string and piano students scored significantly higher than their classmates on standardized tests. (Author/AM)

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ED151452

LEARNING TO LEARN THROUGH MUSIC

LEARNING THROUGH PIANO

MUSIC FOR LITTLE PEOPLE

SUCCESS THROUGH STRINGS

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dallas independent school district

"I CAN

be
think
create
evaluate
interpret
control
express
reason
and feel . . .

music lets
ME be
someone."

RATIONALE

"We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much to these ends, we now call for music to be placed at the core of the school curriculum.

The arts afford a continuity with the aesthetic tradition in man's history. Music and other fine arts, largely non-verbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization."

The Tanglewood Declaration, 1967

Since the Tanglewood Symposium, societal changes in America have brought new urgency to the challenges of enabling young people to actualize their potentials, to assume positive roles in a pluralistic society, and to cultivate and stimulate sensitive responses to human qualities. Aesthetic education is an effective means of addressing these challenges.

Knowledges and understandings accessible only through the arts are an important dimension of education for all children; music is an essential component in arts experiences. Historically, the most substantial investment of resources in music education has tended to be in affluent communities. Based on the belief that musical experiences are essential to the maximum growth of any child, music educators must assume the responsibility for providing these opportunities for all children irregardless of socio-economic factors. The Paul L. Dunbar Community Learning Center is committed to the development of music education programs which make valid and personal musical growth accessible to inner city children.

Children in economically deprived areas exhibit needs that are different in degree, but not in kind, from children in other socio-economic environments. It is important to realize that inner city youngsters also bring a variety of unique strengths to the school experience. Although entry behaviors of students in contrasting environments may differ, the expectations for musicianship and the criteria for assessment should be consistent for all children.

RATIONALE

(continued)

The "Learning To Learn Through Music" programs describe a continuum of musical behaviors, suggestions for careful pacing, and activities designed to provide experiential development of concepts and skills. The selection and design of instructional goals, objectives and learning activities stem from the knowledge of how children learn. These principles may be stated as follows:

All music learning begins in the ear and is continuous with motor/eye learning.

Music skills are first expressed through the body. The body must react freely to maintain effective action inherent in musical performance.

Music is learned through feeling. Students need an environment that provides musical resources selected to evoke a personal response based in a feeling awareness of the music's intent.

Meaning must be brought to symbols. The students need experience in hearing, naming, and producing musical sounds before symbolization is introduced.

As musicianship is developed, music learning processes of creating, analyzing, and performing develop perceptual and analytical abilities which can have broad application in many learning areas. These abilities include auditory discrimination/memory,gross/fine motor coordination, temporal sequence, spatial perception/laterality, and sound/symbol translation.

Another important dimension of the "Learning To Learn Through Music" programs is to provide an ideal setting for students to explore and develop appreciation for cultural pluralism as it is reflected in both folk and composed music. As students work with music representing various cultures, opportunity is provided to develop a sense of personal identity and recognize likenesses and differences among people in positive ways.

The aim of "Learning To Learn Through Music" programs is to enrich children's lives - aesthetically, personally, academically, and socially. For those students for whom a career in music is appropriate, the groundwork is laid. For all students, music can be a catalyst toward the maximum development of individual human potential.

RESEARCH FINDINGS

During the eight years of program development at Paul L. Dunbar, evaluation studies conducted by the Research & Evaluation Department of the Dallas Independent School District, have reported both musical and nonmusical growth of the students in the "Learning to Learn Through Music" programs.

Musical Achievement

Evaluation studies comparing the musical performance of piano and string Title I students and non-Title I students in traditional programs have been conducted repeatedly. The evaluation design included:

- a panel of qualified judges
- randomly selected students from both Title I and non Title I schools
- an evaluation instrument designed to specify both musical and technical variables
- comparability of experience of teachers whose students participated in the study

Without exception, these studies indicated that the musical achievement of the Title I children was significantly higher than that of non-Title I students in the traditional program.

In the "Music For Little People" program, kindergarten extended pilot test data for 1975-1976 indicates 80% of the children met 100% of the objectives. An average of 86% of the children met the criterion level. First grade pilot test data for 1975-1976 indicates that 80% of the children met 100% of the objectives. An average of 93% of the students met the criterion level.

Academic Achievement

For three consecutive years, Title I string and piano students scored significantly higher than their classmates on standardized tests (total reading, total language, total arithmetic). Although this data does not establish causality, it does indicate a strong possibility that involvement in the string and piano programs has favorably attracted academic growth.

At the present time (1976-1977), the University of Texas at Dallas, in cooperation with the Dallas Independent School District, is initiating a five year study which will attempt to identify and measure cognitive skills underlying both music and language processes.

Statements From Parents

Community response to "Learning to Learn Through Music" programs, has been enthusiastic. The following quotations are from a questionnaire directed to parents participating in the string program.

> *It has helped both him and me, because I underestimated the talent of my child and myself; I never dreamed he had the abilities he has, and it has inspired me to encourage anything he wants to tackle.*
>
> *It has opened a new world for me and mine.*

Statements From Educators

The following comments have been received from educators in the Dallas Independent School District.

> *May, 1971*
>
> *If there were a single event which synchronized all the intellectual and human factors-all the aspirations and expectations for children, it was the musical performance by your students. Their music could not be described, it could only be experienced.*
>
> *Yvonne Ewell*
> *Assistant Superintendent*
> *East Oak Cliff Sub-District*
>
> *September, 1976*
>
> *The new MUSIC FOR LITTLE PEOPLE materials are wonderful! They are so well-designed and easy to use. Everything is provided for us and it is certainly the finest of quality.*
>
> *Carol Jensen*
> *Classroom Teacher*
> *John Henry Brown Elementary School*

March, 1977

The ESEA Title I programs in development and being disseminated from our Paul L. Dunbar Community Learning Center under the title "Learning to Learn Through Music" are outstanding examples of educational endeavor which give the students the opportunity to: perceive the arts keenly, react to them sensitively, produce them artistically, value them deeply and develop self-esteem. Through experiences provided in these programs, children not only develop musicianship, but also grow academically, socially, culturally, and personally.

Dr. Wilford B. Crawford
Coordinator-Creative Arts

February, 1977

MUSIC FOR LITTLE PEOPLE is a beautiful tool to assist self-contained classroom teachers in planning a quality music program for children. We are helping to establish an exciting relationship between music and children in our school. In addition, we are finding that musical concepts reinforce reading/math skills. Music adds to the atmosphere of success in our building.

Melvin Howe
Principal, Elisha M. Pease
Elementary School

LEARNING
THROUGH
PIANO
UNIT III
THE DALLAS PLAN

LEARNING THROUGH PIANO

program description

Learning Through Piano is an innovative program of group piano instruction for elementary children. The structure of the program is designed to make optimum use of group interaction while considering individual variables within the group. Children feel a sense of excitement as they share individual ideas and observations with each other in discovery, criticism and performance. Opportunities are provided for allowing music concepts to be applied in improvisation and composition as well as in performance of standard piano literature.

Emphasis is placed on learning to play the piano musically and with understanding. Concepts and skills are built in ways that allow carry over into other areas of learning. All experiences are planned to be success-oriented and are aimed toward helping children understand themselves and learning to use music through the keyboard for expressive purposes.

The curriculum is based in an understanding of 'how' children learn (sensory perception) rather than following a textbook page by page. All teaching/learning processes are planned to follow the natural order in the music learning experience:

> from hearing/feeling, to singing/playing, to reading/writing

Traditionally, piano teaching has involved children in an order of learning that requires reading and writing music from the beginning, rather than give attention to developing the sensory perceptions that are necessary to understand the relationship of sound to symbol. In LTP, children develop a 'tonal vocabulary' before being asked to read music just as they have a speaking vocabulary before reading language.

In addition, the range and scope of the piano keyboard extends the perceptive use of sensory learning, thus allowing music fundamentals to be readily learned.

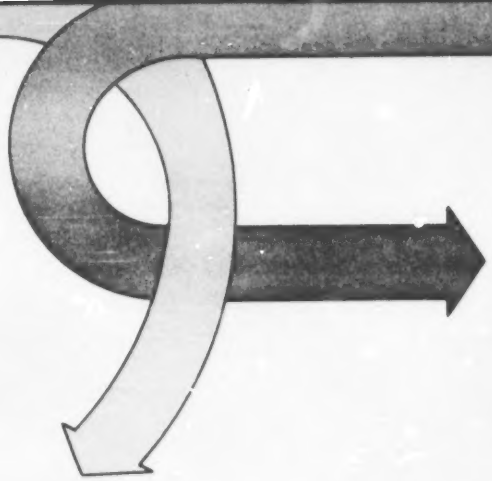
implementation

Parental permission is required for participation. No tuition is charged, but students buy their own materials (approximately $2.00 per year). Children are scheduled for two thirty minute lessons weekly during non-academic classes. Class size varies from six to ten depending on the number of pianos available.

Teachers are piano specialists or music education majors with a strong piano background.

The piano laboratories are converted classrooms equipped with three to six conventional pianos or an electronic piano laboratory purchased to meet DISD specifications. Other equipment includes a large chalkboard, overhead projector and screen and a tape recorder. When available, listening stations are used for supplementary and/or remedial work which is taped.

The curriculum includes four levels of instruction; three units per level. Materials include student books, and a Guide for Teaching with objectives, activities, evaluation, supplementary music, and transparency masters.



FOCUS

Understanding up and down on the piano

LEARNING EXPECTANCY

The student will correctly play up and down on the piano controlling tones through the upper arm.

SAMPLE LESSON

CUMULATIVE LEARNINGS

The student will develop aural awareness of up and down.

The student will broaden perception of the uses of sound by applying knowledge of up and down to improvisation.

The student will devise symbols to represent sounds.

PREPARATION

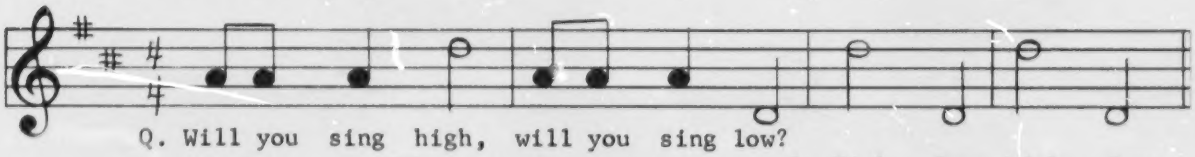
5 7

Daily Check Sheet

Teacher Resources
C major SLIDE SONG ACCOMPANIMENT

MOVING RIGHT ALONG

As the class enters the room, play musical questions and answers again, using the song below. After places are found, sing the question and let students sing the answer while stretching up for high, stooping down for low. Have them close their eyes and stretch up or stoop down for high and low sounds you will play. This is a good way to relieve tension, focus thoughts and work off excess energy.



LEARNING UP AND DOWN ON THE KEYBOARD

Note: Since it is important for the student to recognize the sound of up and down through ever increasing understanding of high and low, the challenge of this lesson is two-fold:

- to understand the directions of up and down on the keyboard as related to high and low
- to gain competence in playing music that employs the up and down scope of the keyboard

During the following explanation, draw arrows on the board to help illustrate directions. Tell students that up is usually ↑ and down is usually ↓. However, on the piano keyboard up is → and down is ←. Relate these directions to high and low by saying that high is to the right on the keyboard and low is to the left.

Let students stand so they are facing the same direction as you. Let them chant and point with you:

up is to the right.

down is to the left.

Repeat several times until everyone is pointing in the correct direction. Then, have students observe as you play glissandos. Mention you are using the right hand starting from a very low tone and moving up to a very high tone. (demonstrate) Then the left hand starts from a very high tone and

moves to a very low tone. (demonstrate). Play again and summarize by saying up is moving to the right and down is moving to the left.

Next, seat the students at the pianos to play glissandos. They will play glissandos correctly, pulling the tip of the fingernails across the keys. Students will 'prepare to play', positioning the right hand to start as low as possible. (Reminders about balance and the readiness feeling may be necessary.) They will play the right hand, then the left. All should chant while playing:

up is to the right for moving high.

down is to the left for moving low.

After the glissandos have been tried a few times

What happens to your sounds when you play up the piano? (they get higher)

What happens to your sounds when you play down the piano? (they get lower)

Play and sing HICKORY-DICKORY DOCK letting the class play only the glissandos.

When did you play up? (when the mouse runs up the clock)

When did you play down? (when the mouse runs down the clock)

What will you play the rest of the time? (tick-tock)

Explain they are ready to fit each part in its place while playing and singing the whole song. Each little part is like a missing piece in a puzzle. They are going to put the puzzle together. Challenge them to remember if the sounds are too big, the puzzle piece won't fit. They will play and sing HICKORY DICKORY DOCK again with some playing tick-tocks and others the glissandos.

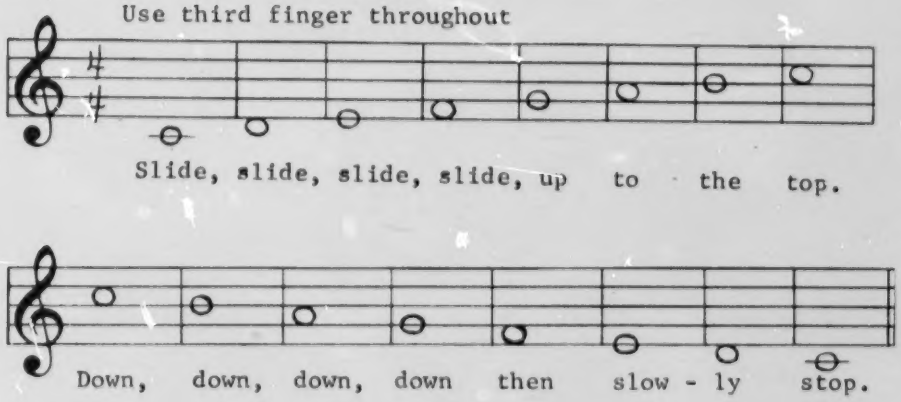
● DISCOVERING MUSIC ALPHABET AND RELATING IT TO THE KEYBOARD

Talk about the music alphabet. Write the seven letters of the alphabet on the board. Show transparency [7]. Point to the letters on the board as students name them aloud to get the feeling for the repetition of the alphabet. Then they will relate letter names to the keyboard by playing and naming all the white keys on the piano, starting with the lowest A.

PLAYING UP AND DOWN IN A SPECIFIC PATTERN

SLIDE SONG is introduced next. The technique for playing should not be as exaggerated as in BELL SONG. The hands should swing from the lap and assume a natural playing position with the tall finger touching and playing C. The upper arm will control the key drop as in the BELL SONG. After key is released, slide to the next key through a 'slight' lifting motion of the playing arm maintaining finger contact with the keys. Repeat this process for playing all tones letting the body lean toward the phrase climax and back. It is very important that:

- the body move in the direction of the playing, a first experience in moving to the climax of the phrase
- the finger remains in contact with the key
- the key-drop for every tone is controlled through the upper arm.



Demonstrate playing and singing SLIDE SONG for the class carefully using the suggestions above.

What did you hear?

What did you see?

What was my starter key?

Which direction did I play first?

When I reached the top, was there a repeated sound?

On what key?

Which finger touched the keys?

Did my fingers ever leave the keys?

Call attention to the important fact that the arm/body did the important work of moving up. The fingers just carry power and weight to the keys.

Play again as students watch and let them sing the words with you.
Show [5] . Write in the starter key C

What comes after C in the alphabet?

Write each letter name up to the next C as it is named, calling attention to the fact that when tones are moving up A comes after G. Demonstrate SLIDE SONG again, letting students sing letter names with you as you play. This is only an experience to associate letter names with keys. Don't take time to dwell on it at this point.

Now students will prepare to play, showing readiness in their bodies. Set a very slow tempo so thought can be given to the action of arms and bodies. You may play the accompaniment softly.

It will help if students chant:

play....release....lift....slide

play....release....lift....slide

Then, suggest the eyes be closed for a trial run at playing without looking at the keys. Students need to begin realizing they can play without looking at the keys.

● APPLYING KNOWLEDGE OF UP AND DOWN TO IMPROVISATION

Note: Throughout this unit, students have been continually striving for control of various parts of the body to produce freely vibrating tones. They have been standing at the keyboard for improvisation activities thus far to:

- remove restrictions that might discourage imagination and spontaneity.

- avoid 'undoing' the emphasis (on the importance) of control when seated at the piano.

Now students will be seated at the piano for improvisation. Gently encourage them to use what has been learned, particularly in regard to readiness for playing.

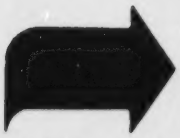
Encourage the students to describe the up and down motion of a roller coaster.

Have the roller coaster go up the first big hill very slowly.

Let it come down very fast.

It will start up a smaller hill and get slower toward the top then come down fast.

Go up a bigger hill just barely making it to the top then come down very fast.



EVALUATION

Continue the improvisation activity by letting students describe going up and down the stairs.

Will your sounds change?

How would the drawings (symbols) be different?

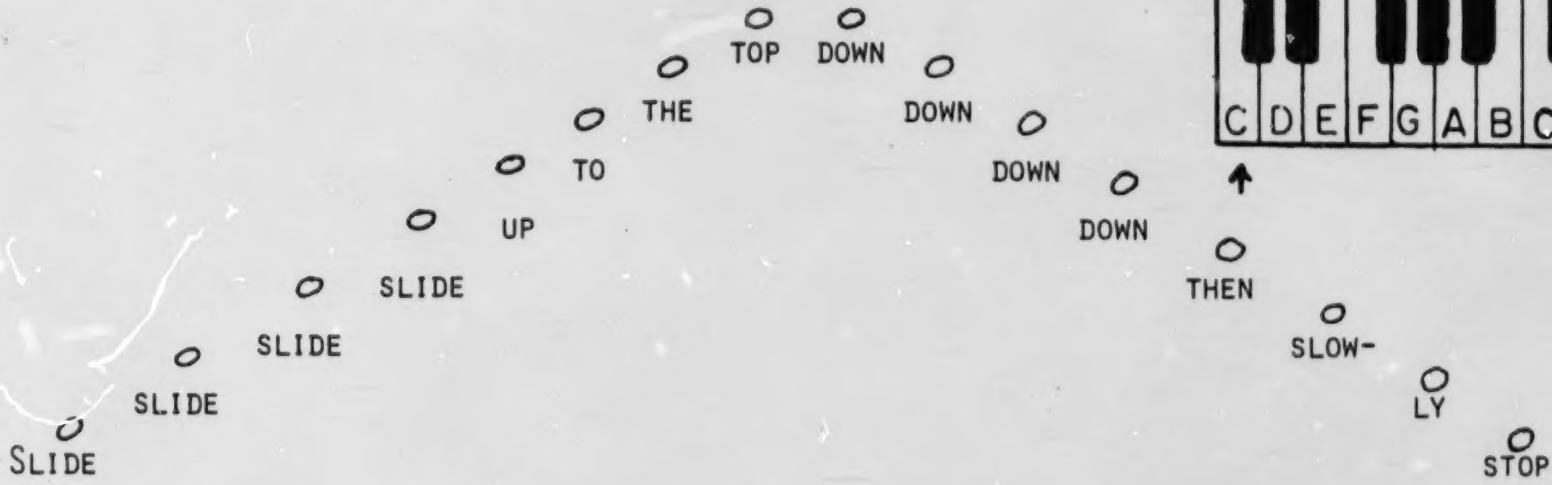
How do you feel when you walk up and down the stairs? Run up the stairs?

Use descriptions similar to the roller coaster suggestions as students play. Record progress on daily checksheet as you observe students playing in the correct direction.

ASSIGNMENT: Lesson 6 pages in student books

Encourage students to experiment with creating an exciting 'roller coaster ride' at home. If they want to share their ride with the class, it should be drawn on paper so all can play it next lesson.

SLIDE SONG



- PLAY AND SING "SLIDE SONG" LETTING THE HEAVIEST TONES COME AT THE TOP.

  WHEN YOU PLAY HEAVIER TONES, YOU ARE LETTING MORE WEIGHT-ENERGY THROUGH YOUR FINGERS.

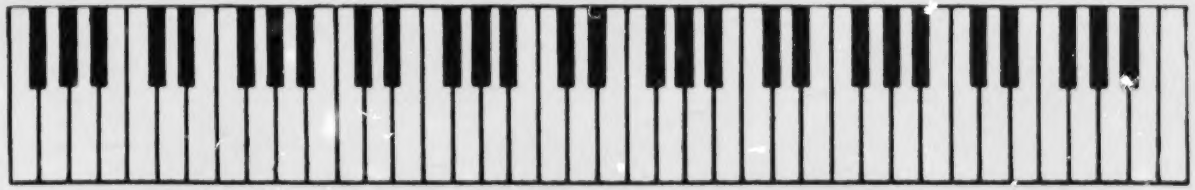
  WHAT HAPPENS TO YOUR WEIGHT-ENERGY WHEN YOU PLAY LIGHTER SOUNDS?

- LISTEN CAREFULLY TO YOUR SOUNDS. ARE YOU CONTROLLING YOUR POWER?

- PLAY "SLIDE SONG" USING THE A FAMILY KEYS. (START ON A; END ON A)

SAMPLE STUDENT BOOKS

- CIRCLE A GROUP OF 3-BLACK KEYS ON THE KEYBOARD BELOW.



- DRAW AN ARROW SHOWING THE DIRECTION OF DOWN ON THE KEYBOARD.

CIRCLE THE CORRECT ANSWER

- UP IS TO THE (RIGHT-LEFT) ON THE KEYBOARD.
- DOWN IS TO THE (RIGHT-LEFT) ON THE KEYBOARD.
- WHEN YOU PLAY UP THE KEYBOARD EACH SOUND IS (HIGHER-LOWER).
- WHEN YOU PLAY DOWN THE KEYBOARD EACH SOUND IS (HIGHER-LOWER).

FILL IN THE CORRECT ANSWER

- WHEN YOU MAKE LIGHT SOUNDS ON THE PIANO YOU RELEASE A SMALL AMOUNT OF _____

DAILY CHECK LIST

DIRECTIONS: Fill in the unit number (I, II, II, etc.)
Finish numbering the lessons as needed for the particular unit.

When a student reaches the lesson LEARNING EXPECTANCY, place a check (✓) in the appropriate box. If it takes more than one lesson to reach the Learning Expectancy, put a check and a circle. (Ⓥ).

UNIT_____

STUDENT'S NAME, GRADE & SECTION	LESSON														TEST SCORES	
	1	2	3	4											Perf.	Writ.

EVALUATION FORM

NOTES:

CLASS TIME/DAYS:_____

CRITERION TEST SCORE SHEET

SCORING DIRECTIONS:

PERFORMANCE- for each item, score students on scale of 3-0

3 - outstanding
2 - satisfactory
1 - needs improvement
0 - no response

CRITERION LEVEL: score of 2 or better on 12 items

WRITTEN: score total points for each student

CRITERION LEVEL: 75% of total

UNIT:_____

(used for evaluation and planning for individual students)

NAMES	PERFORMANCE																	WRITTEN		
	ANALYSIS OF TECHNIQUE								KEYBOARD			CREATIVITY		MUSICIANSHIP			TOTAL			TOTAL
	Stance	Torso	Upper Arm	Lower Arm	Hand	Fingers	Accuracy	Tone	Pentagroups, Arpeggios	Chords	Transition	Use of Knowledge	Variety of Improvisation	Sensitivity of Phrasing	Musical Intent	Dynamics/Expression		Aural Analysis	Visual Analysis	

EVALUATION FORM

MUSIC FOR LITTLE PEOPLE

program description

Self-contained classroom teachers bring experiences that have led to the appreciation, enthusiasm, and some knowledge of the arts. However, their training does not usually include the degree of specialization that will enable them to design and sequence comprehensive learning experiences in music for young children. Additionally, some teachers are required to prepare materials for every instructional area.

MUSIC FOR LITTLE PEOPLE is designed to assist the self-contained classroom teacher in planning and implementing comprehensive music experiences for primary children. Although the program is specifically designed with classroom teachers in mind, it may also be utilized by the music specialist as either a fundamental or supplementary program.

THE MUSIC FOR LITTLE PEOPLE program is built on an eclectic philosophy. Many of the approaches are influenced by the philosophical premises of the Comprehensive Musicianship Program, Carl Orff's Schulwerk and Dalcroze Eurhythmics. The process of structuring music reading experiences is greatly influenced by Zoltan Kodaly. Other strategies have been developed at Paul L. Dunbar Community Learning Center to meet the needs of the target population.

Since the child's experience and perception are the starting points, learning is approached through active participation in playful, music-making experiences:

Through Movement -- illustrating the elements of music through force, time, and space

Through Speech -- utilizing children's chants, rhymes, playground games, and poetry to explore vocal sounds, rhythmic speech patterns, and expressive qualities of the spoken word

Through Singing -- exploring the medium of song through solo and ensemble singing, through awareness of breath control and phrasing, through concretization of intervallic relationships, and through the development of a repertoire of both folk and composed music

Through Listening -- developing aural memory through the exploration of similarities and differences in pitch, duration, timbre, texture, and form

Through Accompaniment -- utilizing the timbres of the voice and the body as accompaniments and extending these experiences to instruments of indefinite and definite pitch

Through Creating -- developing the ability to create original patterns in movement, song, speech, and instrumentation

Through Notation -- reading and notating melodic/rhythmic patterns in both simplified and standard notation as well as utilizing conventional symbols for dynamics, form, and meter

Musical experience involves the interrelationships of qualities such as duration, pitch, timbre, dynamics, form, texture, and style. Since the meaning is in the whole rather than in the individual parts, these interdependent concepts are developed in thread-like fashion. Each is introduced within the context of a piece of music, explored through differentiation, and reinforced until that concept has been integrated as part of the total musical experience.

implementation

The curriculum goals, objectives, activities, and evaluation tools are a suggested framework and a sample of a viable sequence of music learning. It is recognized, however, that the key to the development of musicianship is the flexible, sensitive teacher who is able to adapt experiences in music to the needs, interests, and backgrounds of children. Therefore, staff development, demonstrations with children in the classroom, and other support services provided by the MUSIC FOR LITTLE PEOPLE team are integral to the effort of the program.

Provision of adequate materials and equipment are essential to implement a quality music program. Each classroom therefore, is provided with the materials/equipment needed to teach the program. These include the following:

- *a set of recordings, teacher's manuals, student texts of a selected music series*
- *supplementary recordings and teacher's guides at some levels*
- *a set of non-pitched percussion instruments*

- a two-octave set of resonator bells
- a set of published music-reading charts and manual beginning at Level 2

Published curriculum materials developed at Paul L. Dunbar are also provided to each teacher. Each teacher is provided with the following:

- a teacher's manual
- activity cards
- visual aids - pictures/charts/flannel board packets
- tapes/tape guides
- evaluation sheets

MUSIC FOR LITTLE PEOPLE is designed to provide a sequence of fundamental activities for sixty minutes of weekly instruction. Teachers are encouraged to develop flexible scheduling.

Many variations in scheduling have resulted with equal success. For example, some teachers integrate music with other academic areas, some teach music throughout the day, and others teach a block of thirty minutes twice a week. Team teaching has also been successful in some schools.

The curriculum is divided into levels of instruction. Each level provides a continuum of review as well as the introduction of new learnings. Presently, Levels K-1 are in the extended pilot test phase and Levels 2-3 are in the pilot test-design stage of development. Each level is presented in unit organization, with criterion assessment provided.

UNIT ORGANIZATION

Each unit begins with two pages of orientation for the teacher. The first page lists objectives, cumulative learnings, and related learnings. Special Instructions are provided in the Notes to the Teacher section on the second page. Definitions of these terms are listed below and sample pages follow.

OBJECTIVE

The objective is a behaviorally-stated expectancy. It exemplifies the primary focus of the unit in relation to the child's learning outcome. This is determined during the evaluation activity in the last lesson. The criterion is stated explicitly on the Activity Card described as "Checkpoint."

CUMULATIVE LEARNINGS

Cumulative Learnings are important parameters of the musical experience and considered to be integral parts of the learning process. They reinforce previous learnings and provide necessary preliminary experience for future learnings.

Included are musical characteristics such as duration, pitch, timbre, dynamics and form. Also listed are skills such as the use of appropriate instrumental techniques, the development of a good singing sound, the coordination of movement with music, the ability to speak in rhythm, and the development of creativity through improvisation.

Since the cumulative learnings and objectives are of equal importance, the teacher must continually refer to all these statements in light of the child's musical growth.

RELATED LEARNINGS

This section lists concepts and skills which reinforce other learnings. They are related to environmental awareness, numerical understandings, physical development, and/or communication skills.

NOTES TO THE TEACHER

This section provides a broad overview of the unit. It contains pertinent information concerning the sequence of musical concepts and the implementation of activities. Included is an introduction to new concepts as well as an explanation of the relationship between past and future learnings.

LEVEL K

UNIT VI: PULSE

OBJECTIVES

When given directions, the child will:

#6 walk the steady pulse

#7 accompany the pulse of a song

SAMPLE

CUMULATIVE LEARNINGS

- *coordinating movement with music*
- *developing the ability to match pitch accurately*
- *describing the characteristics of sound: dynamics, tempo, pitch*
- *responding to changes in dynamics and tempo*
- *increasing awareness of different timbres/unique characteristics of sound*
- *creating new verses and actions for selections*

RELATED LEARNINGS

- *reinforcing laterality*
- *sequencing actions and words in games*
- *recognizing familiar environmental sounds*
- *reinforcing concepts of directionality*
- *reinforcing numerical concepts*

LEVEL I

UNIT VIII: TA-SH PATTERNS, TIMBRE

SAMPLE

NOTES TO THE TEACHER

In the previous unit, the children compared the walk, run, and bend in regard to duration, the length of time it takes to execute each movement relative to an established pulse. Movement duration was then related to duration in music, the length of a sound or silence relative to an established pulse. It was discovered that symbols can represent duration. The duration of the walk, for example, was related to the symbol | *, the simple notation for the quarter note* ♩ .

In UNIT VIII, familiar rhythmic ostinato patterns are utilized in beginning music reading experiences. These ostinato patterns are made up of sounds and silences of equal duration. The children relate the ostinato patterns to their simple notation. The symbol 𝄽*, the quarter rest, is introduced. It represents a silence equal in duration to a sound symbolized by* | *or* ♩ *, the quarter note. The symbol* | *is identified by the syllable TA and the symbol* 𝄽 *is identified by the syllable SH. The children begin reading the notation by chanting the appropriate syllables with an established pulse. The teacher will find it helpful to establish a slower pulse at the beginning of the unit and gradually increase the tempo of the music reading experiences as the children increase their ability to read simple rhythmic notation.*

Eventually, the children read successive rhythm patterns. As in language reading, they progress from left to right flowing from line to line.

The children have experienced a variety of timbres, characteristics of sound unique to particular sound sources; i.e., the quality of sound which enables one to distinguish a man's voice from a boy's voice, a triangle from finger cymbals, a tuba from a violin. In UNIT VIII, in-depth experiences with timbre are provided. The children perceive differences in timbre. They identify the sources of a variety of sounds. They begin to perceive the relationship between expressive intent and selected timbres.

Also included in this unit are continuing experiences with pitch matching and melodic notation.

LESSON PLAN FORMAT

UNIT #: TITLE OF UNIT

LESSON NUMBER

ACTIVITIES:

All fundamental activities for one 30 minute class or two 15 minute sessions are listed in this section.

MATERIALS:

All materials necessary to teach each activity are listed directly across from the activity. The list includes the activity cards, recordings, teacher's manual, instruments, tapes, pictures, and other materials.

OPTIONAL

Optional activities are listed in this section

All materials necessary to teach optional activities are listed here.

These optional activities may be used for review or extension purposes. They are generally grouped in the unit from simple to complex. However, the teacher may use them in any order that is appropriate for the class and/or any time during the year.

LEVEL I

UNIT VI: DYNAMICS, NOTATION OF PITCH DIRECTION

SAMPLE

LESSON FIVE

ACTIVITIES:	MATERIALS:
1. *Checkpoint #12:* DYNAMICS	*Activity Card VI - 12* *Tape* *Evaluation Sheet*
2. *Checkpoint #13:* NOTATION OF PITCH DIRECTION	*Activity Card VI - 13* *Tape* *Pictures #14, #15* *Evaluation Sheet*
3. *Singing Game:* I LOST MY GLOVE	*Activity Card VI - 14* *SBM 1, Record 8, Side 2, Band 6* *Teacher's Manual, Page 161* *Handkerchief or Scarf*

OPTIONAL

Improvisation in Movement and Sound	*Activity Card VI - 19* *Hand Drum, Tambourine, Cymbals* *Finger Cymbals, Other Rhythm Instruments* *Pictures #10, #11*

ACTIVITY CARD FORMAT

UNIT: TITLE OF UNIT — UNIT NO.

ACTIVITY: *Activity Description* - ACTIVITY TITLE — ACTIVITY NO.

SPECIAL INSTRUCTIONS: *Includes directions for the placement of children, any special preparation necessary, and other suggestions for the teacher*

VOCABULARY: *The definition of unfamiliar terms used in the activity*

ACTIVITIES

Includes step-by-step instructions for the implementation of the activity

MATERIALS

Includes a list of all materials necessary to teach the activity

EXTENSION: *Includes suggestions for optional extension activities*

EVALUATION FORMAT

CRITERION TEST

The evaluation activities are found in the last lesson of each unit. These activities are described as "Checkpoints" and are numbered to correspond with the objectives listed at the beginning of the unit. The objectives are numbered consecutively throughout the level of work.

Six children are evaluated at the end of each unit. The children to be evaluated are selected on a rotating basis. On the UNIT I Evaluation Sheet, one might list the names of the first six children on the class roll. On the UNIT II Evaluation Sheet, the names of the second six children might be listed. It is important that all the children in the class are evaluated during a Checkpoint activity before a child's name is listed for the second time.

When a child is evaluated, a symbol is placed next to the child's name on the Evaluation Sheet. The symbols and what they indicate appear on the Checkpoint Activity Cards as follows:

✓	*the child met the expected criterion*
X	*the child did not meet the expected criterion*
0	*the child did not participate in the activity*

PROCESS EVALUATION

Process evaluation information is collected both in written and oral form from the teachers. Process information from evaluation sheets is tabulated, processed, and utilized during the continual revision processes.

MUSIC FOR LITTLE PEOPLE
EVALUATION SHEET

GRADE AND SECTION_____ UNIT_____ DATE COMPLETED_____

SCHOOL_____ PROGRAM TEACHER_____

STUDENT SELECTION	CHECKPOINT #___	CHECKPOINT #___	CHECKPOINT #___
1.			
2.			
3.			
4.			
5.			
6.			

SAMPLE

1. Were the objectives easily understood?_____
2. What was the average preparation time per lesson?_____
3. What was the average implementation time per lesson?_____
4. Were the activities relevant to the abilities of the children?_____
5. Were the materials and resources easy to use?_____
6. Was the evaluation procedure easily understood?_____
7. How did the children respond to the Unit Activities?

1 2 3 4 5
Inattentive Enthusiastic

8. How did you respond to the Unit Activities?

1 2 3 4 5
Poor Excellent

If you have any comments or suggestions concerning this unit in general or any lesson in particular, please write them on the back of this sheet or communicate them verbally to the site coordinator.

LEVEL 1

UNIT : RHYTHMIC NOTATION AND COORDINATION — Unit No. VII

ACTIVITY : Notation and Accompaniment- RINGING BELLS — Activity No. 7

SPECIAL INSTRUCTIONS: Children are seated. Chart #2 and Picture #20 are displayed during the activity. The resonator bells are arranged on the table or desk in this order.

D G D G

VOCABULARY: melodic ostinato- continually repeated melodic pattern

Activities	Materials
Learn the words of the song and sing it with the recording before learning the melodic ostinato accompaniment.	SBM I, Record 9 Side 1, Band 6
WORDS: SOUNDS OF BELLS ARE IN THE AIR DING, DING, DONG. DING, DING, DONG. TIME TO WAKE UP, MORNING'S HERE. DING, DING, DONG. DING, DING, DONG.	Teacher's Manual page 172 D-G Resonator Bells
The teacher then points to the resonator bells on Picture #20. Since two mallets will be used to play this accompaniment, alway practice using the right hand on G and the left hand an D.	Picture #20 Chart #2
The children practice playing the melodic ostinato in time with the music by patterning it in the air. G D G D right left right left	

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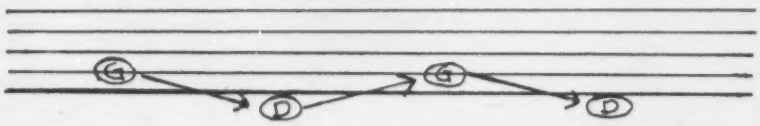
Dallas Independent School District

Then have some children play the melodic ostinato all the way through the song while everyone sings.

G	D	G	D
SOUNDS	OF	BELLS	ARE
IN	THE	AIR	_____
DING	DING	DONG	_____
DING	DING	DONG	_____
G	D	G	D
TIME	TO	WAKE	UP
MORN-	ING'S	HERE	_____
DING	DING	DONG	_____
DING	DING	DONG	_____

SAMPLE

Later, show the children Chart #2. This chart pictures the pitch directions of the melodic ostinato. Lead the children to discover the melodic direction of the ostinato pattern:



= 4 beats
= 2 beats
quarter note
eighth note

SUCCESS THROUGH STRINGS

program description

The Success Through Strings program is an adaptation of the philosophy and techniques of Shinichi Suzuki in a program of individual and group string instrument instruction, designed to meet the needs of children and their parents in the Dallas Independent School District.

goals and features

Young children are naturally responsive to music. This curriculum is designed to motivate the discovery and development of musical concepts through the performing medium of string instruments. As students learn to control their physical, emotional and intellectual attributes to express themselves through musical performance, they become increasingly aware of their own powers and personal worth.

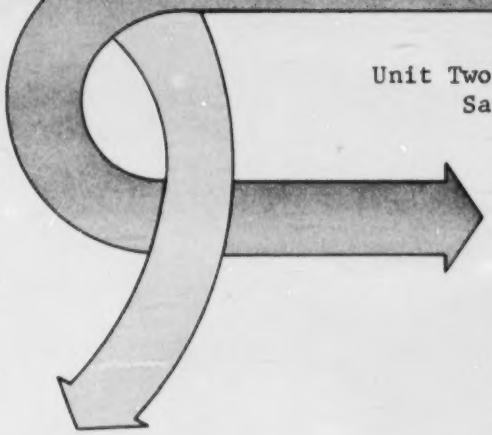
The curriculum describes and sequences basic concepts and skills necessary to play a string instrument musically and suggests activities to enable the learner to achieve them. Teaching/learning strategies in the Suzuki approach are based in analysis of how children learn to understand and speak their native language; Suzuki calls his method the "mother-tongue" approach. Through exposure to string music, imitation, and encouragement, children develop aural memory and build a tonal vocabulary before symbolization (music reading) is introduced. Students play a series of melodic pieces which allow the discovery, reinforcement and mastery of technique, always motivated and guided by the ear. As the student maintains and expands his repertoire, musical understanding grows and playing skills are improved and refined.

The primary goal of Success Through Strings is to enrich childrens lives through intimate contact with music and the inner satisfaction that comes from the ability to do something well.

implementation

Children are scheduled for two thirty minute lessons weekly during non-academic classes. Parental participation is required during Level I study. Flexible scheduling allows working parents to take part in the program. There is no charge for instruction, but students are expected to purchase recordings and published music (introduced in Level II).

The curriculum is divided into four levels of instruction for violin/viola and three levels for cello, each level being approximately one year's work for the average student. The curricular structure is content-sequenced rather than time-sequenced; each student progresses at his individual rate. For viola and cello alternatives to the published Suzuki sequence have been chosen to accomodate the musical and technical nature of the larger instrument. Music reading is introduced in Level II. Each level is presented in a unit organization, with unit criterion assessment provided.



Unit Two - Lesson Four
Sarabande

FOCUS

Introducing Backward Extensions

LEARNING EXPECTANCY

The student will be able to demonstrate a low first finger backward extension in performance of Sarabande.

The student will demonstrate an increasing knowledge of aural characteristics of the minor mode.

SAMPLE LESSON

CUMULATIVE LEARNINGS

Accurate intonation in the G Major Scale

Correct use of second finger

Balanced posture and playing position

Increasing awareness of bow distribution in relation to musical phrasing and dynamics

Developing concepts of low first finger extensions

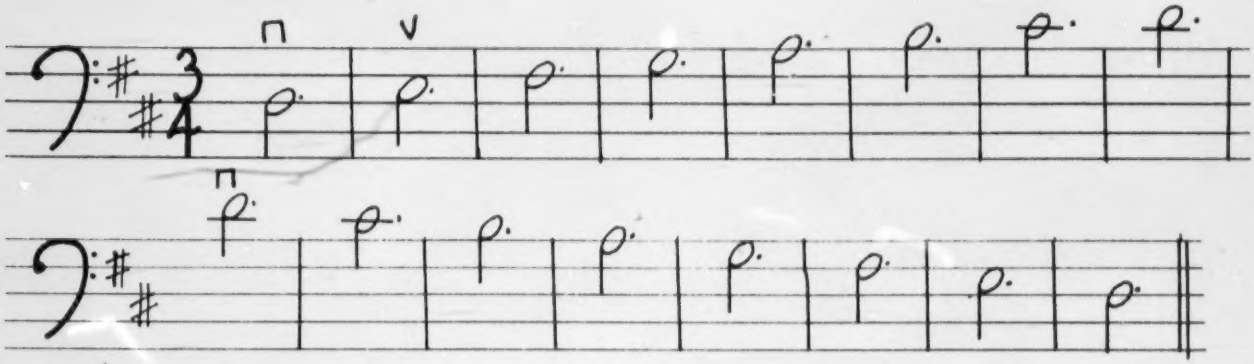
Developing listening skills as they relate to the minor mode

Beginning minor scales

PREPARATION

Level II Cello-Practice Guide, Lesson 4-Sarabande

MATERIALS/RESOURCES	SUGGESTED ACTIVITIES
	Demonstrate and let the student sing, pluck, then play the D Major Scale in the following dotted half note pattern:



	Ask questions which lead the student to re-discover the <u>whole and half steps</u> in the <u>major</u> scale. Discuss finger placement for half and whole steps.
	Write the scale on the board and ask the student to mark the half steps. Explain that in a Major Scale, the half steps always occur between the <u>third and fourth</u> tones and the <u>seventh and eighth</u> tones.
	Sing the scale with the student reading the notation from the board.
	Sing, pluck, then play various whole and half step patterns until the student can recognize half and whole steps <u>aurally, visually, and with the instrument</u>.
Masking tape	Emphasize the importance of dividing the bow in <u>thirds</u>. Divide the bow in thirds, marking the stick with <u>tape</u>.
	Play the scale again in dotted half notes, controlling the bow speed so that <u>1/3 of the bow</u> plays each of the three beats.

MATERIALS/RESOURCES

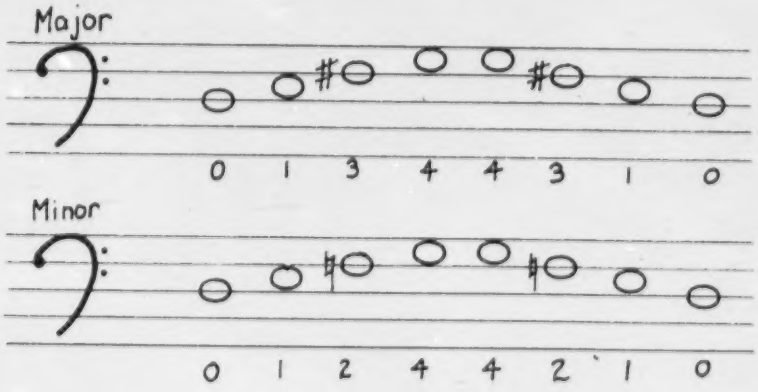
SUGGESTED ACTIVITIES

Demonstrate and let the student play the scale in the following slurred bowing pattern:

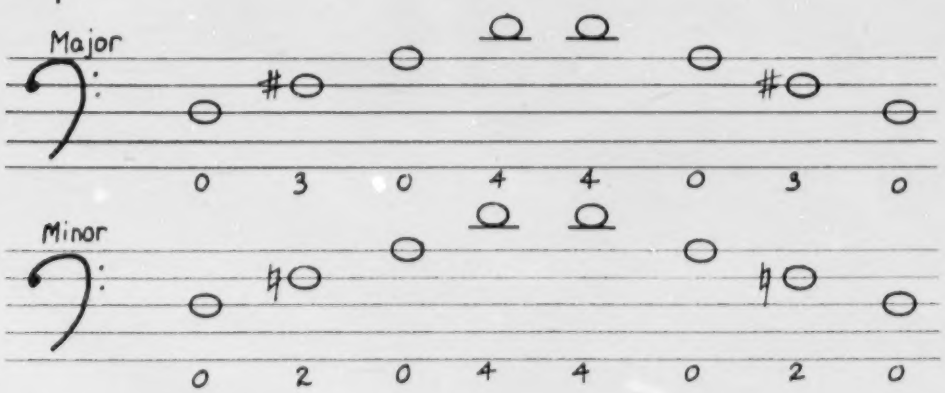
Re-emphasize controlling bow speed in the half and quarter note patterns so that 2/3 of the bow is used for the half note and 1/3 of the bow for the quarter note.

Play a D minor scale for the student in dotted half note patterns. Play the D major scale again and ask the student if he can hear the difference between the major and minor scales. Continue to play the contrasting scales until the student can aurally distinguish the major and minor scales.

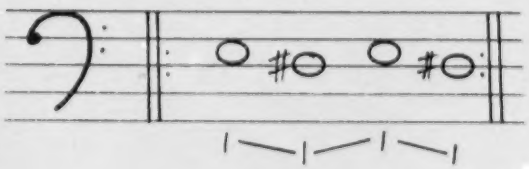
Demonstrate and let the student sing, pluck, then play a major tetrachord, then a minor tetrachord from the open D string. Emphasize the half and whole step differences in the major and minor tetrachord.



MATERIALS/RESOURCES	SUGGESTED ACTIVITIES
	Write the pitches D-E-F-G on the board and play either the major or the minor tetrachord for the student. Let him indicate the pattern he hears by marking a sharp or a natural sign before the "F."
	Repeat the exercises until the student can identify contrasting major-minor finger patterns.
	Repeat the exercise on the A string aurally and with notation. If the student does not know the flat sign, present G and C string patterns aurally only.
	Demonstrate and let the student sing, pluck, then play a major, then a minor triad from the open D string.

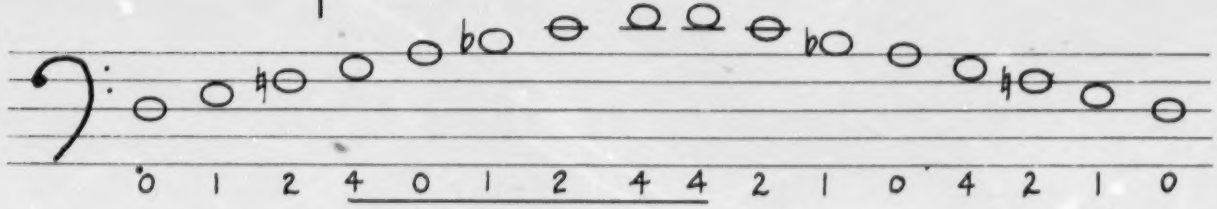


	Continue to remind the student to retain the fingers as he plays.
	Repeat the exercise on the G and C strings.
	Continue to work with the student on aural distinction of the major and minor modes.

MATERIALS/RESOURCES	SUGGESTED ACTIVITIES
	Play familiar phrases and tunes for the student in major, then in minor, until he can aurally distinguish the difference. (Twinkle, Long Long Ago, Mary Had a Little Lamb, etc.).
	Demonstrate and let the student watch as you place all four fingers on the D string. While holding the second, third, and fourth fingers in position, slide the first finger from E to D sharp, then back to E several times silently.
	Show the student that the first finger in low position will assume a different angle than the first finger in closed position. The finger will be resting slightly on the side, depending on the contour of the hand and length of the finger.
	Be careful to work with the student so that there is no excess tension in the hand, particularly the thumb, as he uses the extended position.
Practice Guide-hand in extended position	Show the student the picture of the hand in extended position in the student manual. Work with the student until he can slide the finger to the low first finger extension correctly.
	Sing, pluck, then play with untimed tones the E to D sharp extension several times.
	
	Repeat the exercise on the A string.

MATERIALS/RESOURCES	SUGGESTED ACTIVITIES

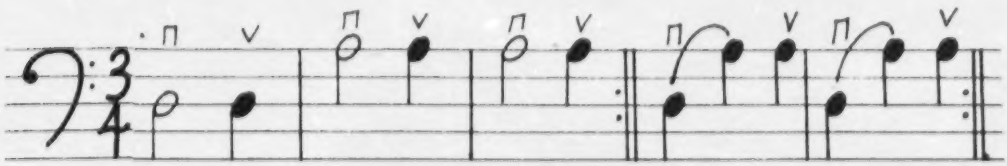
Demonstrate and let the student sing, pluck, then play with untimed tones a D minor scale using the low first finger in extended position. Remind the student to retain the 4th finger in string crossing. Work carefully on the 4-0-1 string crossing using the extended position.



Let the student follow the music and mark the phrases as you play Sarabande for him.

Working from the music, demonstrate and let the student sing, pluck, then play the Sarabande. Work carefully, one phrase at a time, until the student demonstrates an understanding which will allow him to practice independently.

-Emphasize the slurred quarter note and half to quarter note bowing patterns. Practice the following patterns on open strings:



-Remind the student to use a slow bow speed for the half note and a faster, lighter bow speed for the quarter note so that the up bow is never unmusically accented.

-Work with the student on the extension pattern in the measure containing the low D sharp before he tries the extension in the piece.

-Emphasize contrast in dynamics to build and release tension in each phrase.

MATERIALS/RESOURCES	SUGGESTED ACTIVITIES

EVALUATION

SARABANDE

Let the student play Sarabande from memory, using the indicated extension. To meet criterion, his performance must exhibit the following characteristics:

-Good intonation

-Correct use of the low first finger extension characterized by:

1. Reaching back for the D sharp without moving the hand
2. Making the extension without tension
3. Using the proper "side" angle of the first finger in low position

-Phrasing which will enable aural identification of the following parts of each phrase:

1. Attack
2. Point of tension related to the rise and fall of the melodic line
3. release

-Control of bow distribution in two and three note slurs so that the third beats are not accented

RECOGNIZING THE MINOR MODE

1. Play tetrachords from open D in the following order. After each tetrachord, ask the student to tell whether it is major or minor.

   major
   minor
   minor

   Criterion: Identify two of the three tetrachords correctly.

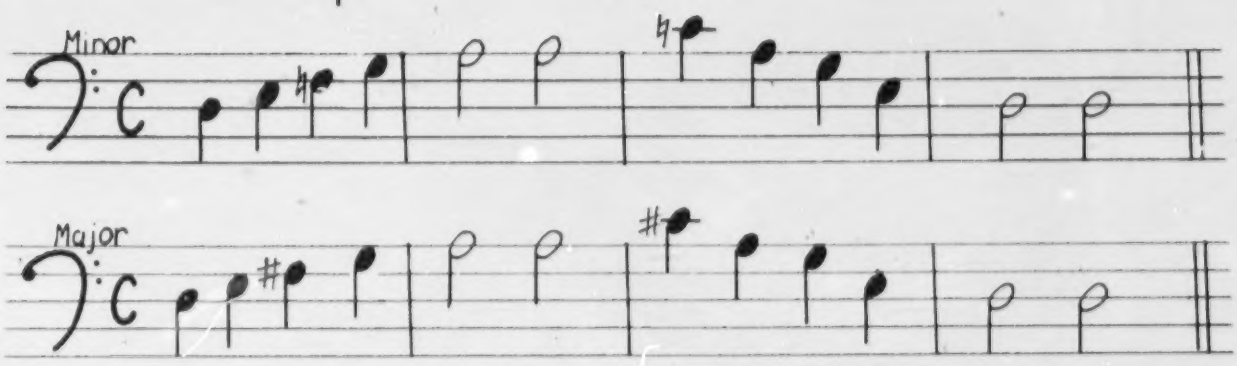
MATERIALS/RESOURCES	SUGGESTED ACTIVITIES

2. Play triads from open G in the following order. After each triad, ask the student to tell whether it is major or minor.

   major
   minor
   major

   Criterion: Identify two of these triads correctly.

Play the phrases written below. After the student has heard both phrases, ask him to identify the major or minor sound of each. If the student requests, let him hear the phrases again.



Criterion: Identify both examples correctly.

When the student has met criterion, write the date on the Level II check sheet.

Reaching Back

Sarabande

Do You Remember?

-how to write the D Major Scale and mark the half and whole steps?

-how to play the major and minor tetrachords on each string?

-how to play a D minor scale?

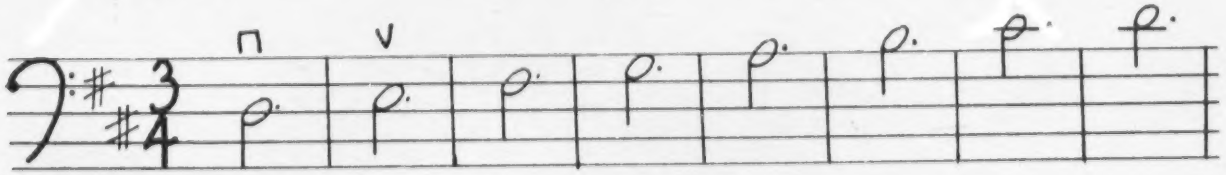
SAMPLE STUDENT MATERIALS

Go Exploring!

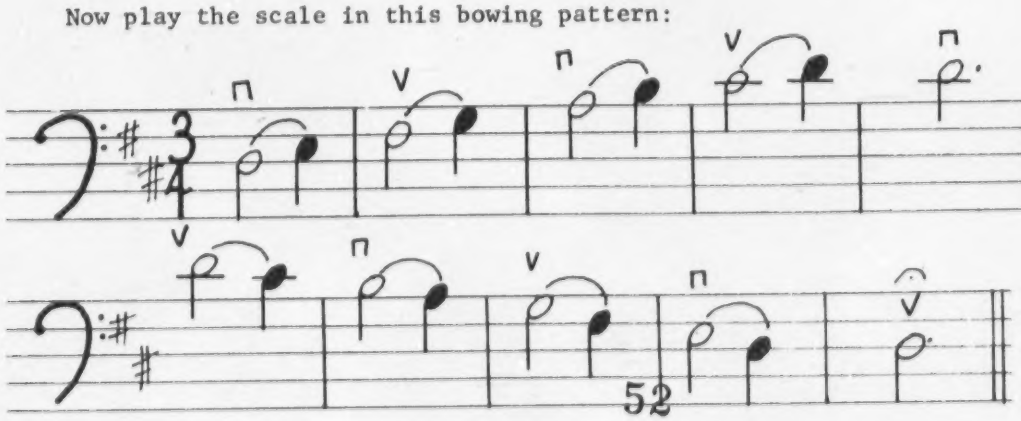
Can you write a D minor scale and mark the half and whole steps?

Divide The Bow

Can you divide the bow in thirds on the D Major Scale the way you did in class?



Now play the scale in this bowing pattern:

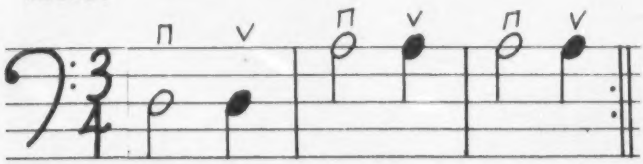


In each measure, which note uses 2/3 of the bow?

Which note uses 1/3 of the bow?

Do You Remember?

-how to play these patterns of half and quarter notes?



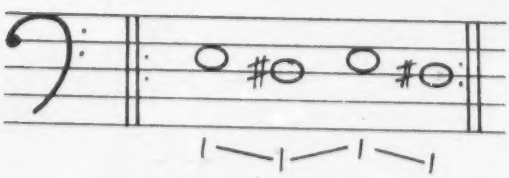
Which note goes slower? _____

Which note goes lighter and faster? _____

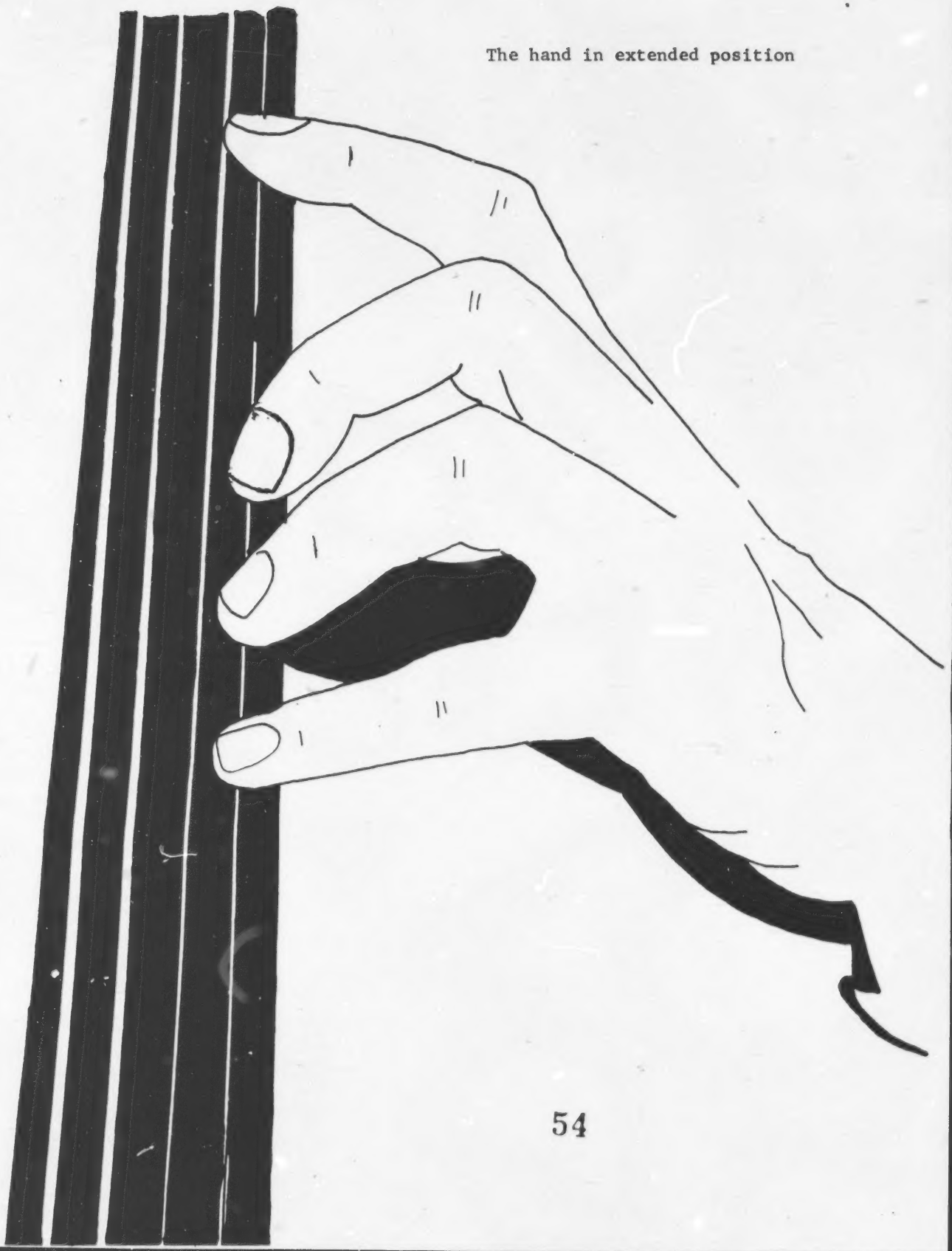
Stretch-A-Ways

Practice sliding the first finger back to extended position. Now practice the exercises on the practice sheet.

Does <u>your</u> hand look like the picture of the hand in extended position?



The hand in extended position



Go Exploring!

Can you create a phrase that sounds minor, using the minor tetrachord?

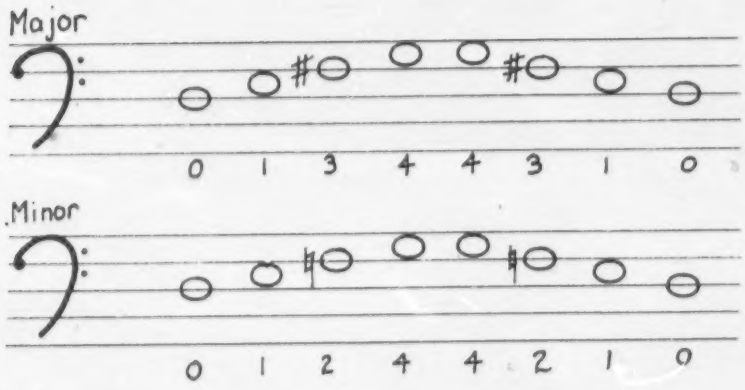
Practice!

-the exercises on the practice sheet the way you did in class.

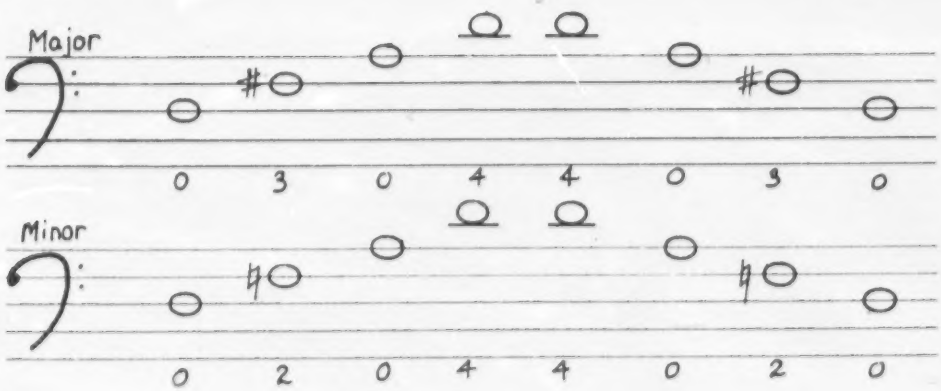
-the Sarabande carefully. Make sure to build the phrases musically and dynamically.

Judge the speed of the bow carefully so the third beats of each measure are not accented.

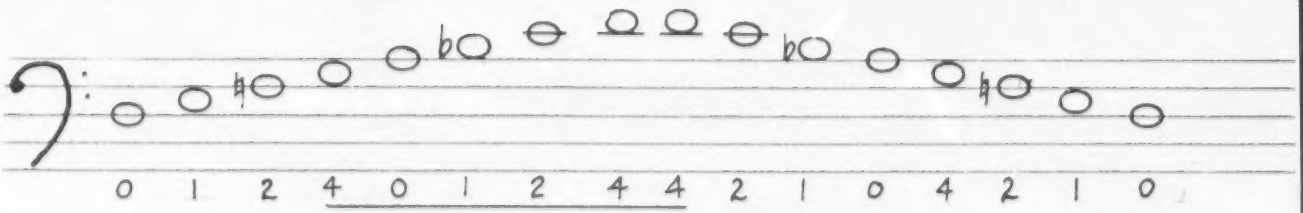
TETRACHORDS



TRIADS

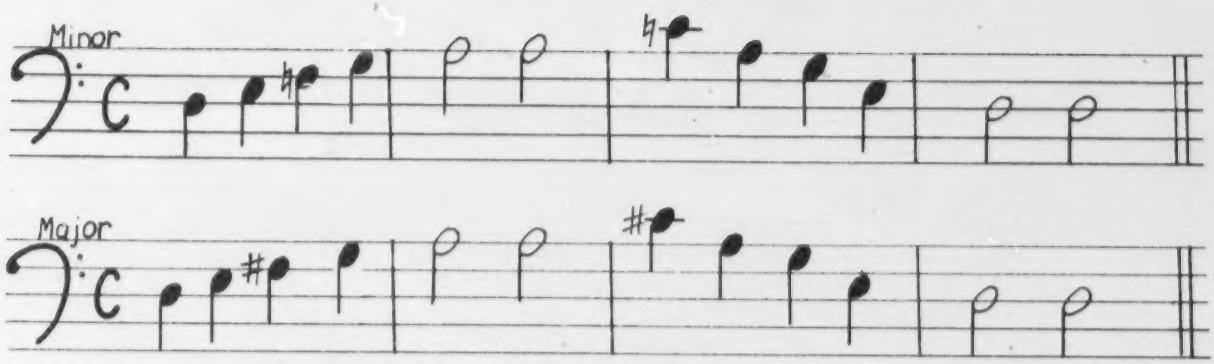


D MINOR SCALE



Which phrase is Major?

Which phrase in minor?



Sarabande